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Editorial notes

This issue should have appeared during the summer but could not do so owing to a dearth of material. There is now enough in hand or promised for at least one more issue, which should appear before the end of the year.

The meeting which was held to try to determine the future of the Association could not arrive at a final decision owing to the fact that some libraries had not replied to the enquiry sent out. I have little doubt that most of those who attended the meeting sympathised with the view expressed by Mr. J.D. Pearson (School of Oriental and African Studies) that ABTAPL should not be disbanded and absorbed into the Library Association because of the treasures which undoubtedly rest on the shelves of many member libraries and which the Association could help to bring to light.

Unfortunately the history of the Association, which by now goes back several years, shows all too clearly that most of the libraries concerned have staffs too small to do more than cope with the day-to-day tasks. If it had been possible to bring to light the wealth of material said to be awaiting exploitation there would surely be no shortage of items for publication in this Bulletin.

There is clearly no room in this country for two organisations - ABTAPL and SCOTAPLL. ABTAPL came into existence because of circumstances which were anticipated but which never materialised, and if it is finally decided not to apply for admission to the Library Association, the only workable alternative would seem to be the reorganisation of SCOTAPLL by removing the final 'L' (for London) and its absorption of ABTAPL.

Recent and forthcoming Buddhist publications in India

Of the series of works comprising THE BUDDHIST LIBRARY, published by Chetana Ltd., 34 Rampart Row, Bombay I, and edited by Ven. Bhikshu Sangharakshita who served in South-East Asia during the Second World War, two are already in circulation. These are: A short history of Buddhism by Dr. Edward Conze, and Crossing the Stream, a collection of editorials from Stepping Stones, a magazine published in Kalimpong during the last decade and edited by Ven. Sangharakshita. It is hoped to reprint some of the numbers in entirety since many contain articles by distinguished writers and scholars.

The third of the BUDDHIST LIBRARY series consists in a new translation from the Pali of Suttas I - XVI of DĪGHA NIKĀYA, the Long Discourses of the Buddha. In addition to their Buddhist interest they provide almost the only source of information concerning the India of the 6th-5th centuries B.C.; the Cambridge History of India (Vol. I. publ. 1922) relies for practically the whole of its content on the Buddhist works of that period. The early Dīgha Suttas, by reason of their length, contain description in full context. The previous translation was made some eighty years ago by Prof. Rhys Davids since when considerable research in a variety of subjects pertaining to the Suttas has been conducted, while the philosophical matter, both Buddhist and Brahmanical, has come to assume a different character in view of the development of modern Western scientific thought - Planck's Constant of Action with reference to the micro-world, the Theory of Continuous Creation as set forth by the astronomers, and so on. In order to reduce the volume to the present 237 pages, some of the less important passages in the original Pali have been summarised and repetition has been avoided as far as possible, such departures being noted in the text. The work is due to A.A.G. Bennett.

Publications to follow shortly include The Buddha's Middle Way by Sramanera Sujiva, a new translation from the Sanskrit of BODHICĀRYĀVATĀRA (Sāntideva, 7th century C.E.), and a History of Indian Buddhist literature containing new translations of substantial portions of Sanskrit and Prakrit Buddhist texts. Arrangements regarding the sale of these works outside India will be made known as soon as possible; in the meantime they will be available from Chetana Ltd., at the address given above.

(Mrs.) A.A.G. Bennett

Documentary reproduction

This is a subject of established usefulness for library work, but many librarians find it forbiddingly difficult; there is no need for this provided that two basic facts are borne in mind.

One of these is that if light from a subject falls on to a prism (and it has to be remembered that a camera lens is a prism) the rays are reversed laterally, so that the copy is reversed, or back-to-front. This effect is not obvious with a film unless one knows clearly how to distinguish the 'right' side from the 'wrong' side - the film has only to be turned over for the 'wrong' side to be rectified. This is what happens with black-and-white photographs - the exposure to the lens causes the image on the film to be reversed; the film is then reversed and applied to the printing paper and the result is a true representation of the original.

The second fact is the photographic emulsion applied to both films and photographic paper. This emulsion is sensitive to light and changes colour when exposed to it; usually it turns black.

If these two facts are taken together they form the essential basis for photography. Thus, with ordinary black-and-white camera work, the lens is exposed to the object being photographed and the rays of light passing through the lens (prism) are reversed before striking the film; on the film itself these rays affect the emulsion causing it to reproduce the object (in reverse) when developed. If, now, the film is reversed and applied to photographic paper and exposed to light the emulsion on the paper changes colour where light strikes it, yielding the final print.

Two further points need to be remembered. (i) that if a camera is equipped with 2 lenses or prisms the rays of light passing through are re-reversed, i.e. they resume their original position. (ii) that it is not necessary for the material in the camera to be a film - it could be paper, metal, glass, or indeed any substance to the surface of which photographic emulsion can be applied.

With these facts in mind we can now turn to consider the various methods of documentary reproduction, beginning with those methods which involve the use of a camera. These may, in turn, be divided into those whose results can be read with the naked eye, and those whose results need some mechanical apparatus to enable them to be read.

Pre-eminent in the first group is Photostat (a trade name). The apparatus consists essentially of a horizontal table for the copy; arc lights to illumine the copy; and a specially large camera equipped with an additional prismatic lens. The whole apparatus is large and heavy, and the camera is equipped with a supply of sensitised paper capable of reproduction up to 24" x 18"; originals less than these dimensions can be enlarged or reduced. The maximum size of original which can be copied with is 40" x 30". The effect of the extra prismatic lens is to cause the light to be reversed so that the copy is right way round; but the impact of light on the sensitive paper is to cause it to change colour, so that the first results from Photostat are usually white print on a black background, but with the print reading correctly as in the original. Each exposure is dealt with in the developer which is part of the equipment of the Photostat camera, so that the speed of production may be considered somewhat slow, since no new exposure can be made until the previous one has been developed and printed and developed.

If one wishes to have black print on a white page, as with most originals, this can be achieved by using the print from the first exposure as the raw material for a second exposure. An alternative is the use of what is known as reversed autopositive paper, which produces a true copy of the original at the first attempt.

Photostat can cope with all types of original but colour is reproduced as monochrome.

In the group of camera methods which require mechanical aids for reading, the basis is microfilm, whether used alone, as with roll microfilm, or sheet microfilm or microfiche; or else as an intermediate step towards a further result, e.g. microcard; microlex, and microprint.

The camera used looks superficially like the miniature cameras which are now so popular for colour photography. The microfilm most commonly in use is 35mm., which is the same width as the colour films so popular at present, but 16 mm. has been used, and for certain purposes 70mm. and even 105mm. widths have been used. The conventional roll of film is 100 feet long and will provide 800 exposures, each of which commonly comprises 2 pages of a book lying open, so that 1600pp. can be accommodated on such a film. Thus when orders are for less than this quantity it is an obvious economy for the photographers to wait until they have enough orders before beginning to expose a film.

The resulting film is negative, and it is possible to

print positive enlargements from it, so that this is an alternative to Photostat for such results.

Sheet microfilm or microfiche is a combination of microfilm and microcard in that it is made of film, but its size and shape are like those of a 5" x 3" card. Identification details are printed along the top and many pages of text are reproduced on the fiche as with microcard.

A microcard is, as its name implies, a card, measuring 5" x 3" which is produced as a positive from a microfilm. Catalogue or identification details are printed along the top, and a variable number of pages of text are printed on one side, one current example including 48pp. per card. It is clear that such reproductions can be filed in catalogue drawers instead of having the books themselves on the shelves, thereby saving space on the shelves, and obviating the necessity of catalogue cards at the same time.

Microlex is a proprietary name for a process which produces cards measuring $6\frac{1}{2}"$ x $8\frac{1}{2}"$ which are double-sided. Special cameras are used to photograph up to 200 normal pages on to sheets of film themselves measuring $6\frac{1}{2}"$ x $8\frac{1}{2}"$, which are used to produce prints of the same size, which are then laminated back to back, to yield a card carrying up to 200pp. of text on each side. The cards can be filed just like microcards, and the negatives stored for producing further copies.

Microprint is now a proprietary name for the production of a card measuring 9" x 6" which carries 10 rows of 10pp. each row, on each side.

The first stage is the microfilm of the original, but the transfer is effected by offset-litho printing methods. The process is at present secret.

All these 'camera' methods except Photostat, need some form of reading machine before they can be used; in the case of film material the light is projected through the film, in the case of card (opaque) material the light is reflected from the surface, so that generally speaking 2 different types of machine are necessary for the different materials. But progress in this field is so rapid that one cannot pontificate about the eventual outcome.

If we now turn to the methods of reproduction which do not involve the use of a camera, these are the 'contact' methods, so called because they achieve their results by contact between the original to be copied and the paper on which the copy is to be made. Conventionally these methods

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are referred to as 'contact' and 'reflex' but since they all involve contact, a truer idea is gained by describing them as 'direct' and 'reflex' methods.

The contact methods all depend upon 3 factors - (i) an original to be copied; (ii) sensitised paper for the copy; (iii) appropriate light; the differences between the methods really boil down to the different positions occupied by (i) and (ii) in relation to each other. In the 'direct' methods the original is placed, face upwards, with its back on the copy-paper; light shines through the original on to the sensitised surface of the copy-paper - the print of the original obstructs the passage of the light, but the unprinted (white) parts of the sheet allow the light to pass through. In the 'reflex' methods the original lies face-upwards, but the copy-paper lies on it, face-downwards; in this case the emulsion used is a 'slow' one. The light passes through the back of the copy paper on to the face of the original and bounces back on to the sensitised face of the copy-paper. The print of the original absorbs the light and only the unprinted (white) portions reflect it on to the sensitised face of the copy paper.

If these essentials are grasped certain conclusions may be deducted -

- (a) Because these methods necessitate as perfect contact as possible between original and copy-paper, it follows that the results must be the same size as the original; there is no possibility of enlargement or reduction.
- (b) Because 'direct' methods require the passage of light through the original, this must be translucent and printed on only one side; such methods cannot cope with double-sided originals.
- (c) 'Direct' methods produce results which are immediately readable without the need for further processes.
- (d) 'Reflex' methods can cope with both single-sided and double-sided originals, but are the only methods which can cope with double-sided ones.
- (e) 'Reflex' methods produce reversed results which cannot be read without repeating the process, using the reflex negative as the original.

Among the best-known contact methods are -

- (i) Blue-print. A direct method in which the prepared surface turns blue when exposed to the light which passes through the blank spaces of the original and falls on to the sensitised surface. The printed parts of the original prevent the passage of the light so that the sensitised surface remains white at these points. The

copy paper is washed in water to fix the colour, and the result is readable but the colours are reversed (i.e. black lines become white and white background becomes blue). The method is generally regarded as most suitable for maps, plans, and line-drawings.

- (ii) Dye-line or Diazo. A direct method using paper the surface of which consists of a dye, usually yellow, which is burned away by light. Mercury-vapour lamps provide the light, which is obstructed by the printed parts of the original but passes through the blank parts, thereby burning away the dye. A developer is used which turns the unaffected dye (i.e. where the print prevented the passage of light) a dark brown colour. The result is readable and the colours are as in the original.
- (iii) Other processes involve the use of photographic paper, and although the actual procedure is the same as in (i) and (ii), a photographer's knowledge is required for the necessary degree of exposure.

Reflex Methods are generally speaking, the same as (iii) except for the relative position of the original and the copy paper. It should be obvious that reflex methods are longer and more expensive than the direct methods, and their main value lies in their ability to cope with originals which either have print on both sides, or which are on paper so thick that light cannot pass through it.

These explanations may help to clarify the minds of readers about names which are very common in this field, e.g. 'Copicat', 'Ruthurstat', 'Retocé', and so on. These are trade names of types of equipment which is usually equally capable of both direct and reflex contact methods, so that the choice of equipment will depend upon such considerations as size, refinements, cost, etc.

It is hoped that these notes will have made clear the reason why care is so necessary in specifying what is wanted. If, for example, one goes to a photographic department and requests a Photostat copy of a particular item, one will be supplied with precisely that, because it has been asked for by name. In fact, photographic technicians, and especially those interested in library work, should be consulted about the precise method to be used for a particular job - what suits one item may not cope efficiently with another, and there are many examples of a mixture of methods to provide particular results.

The whole field has, within recent years, been invaded by the transfer machines, which can usually copy only one sheet at a time. These machines are all compact, and the

procedure is usually to feed an original sheet in contact with a sheet of copy paper into the machine within which it is subjected to light; this produces a reversed mirror image, which is itself then placed in contact with the final copy paper and fed through the machine again; the image is physically transferred from the one surface to the other. At first these papers could produce only one copy each, but recent advertising material includes claims that some papers will produce a number of copies. At least one machine does the whole process 'at one go' by the use of special paper. Anyone interested in acquiring such a machine should scrutinise all available advertisements in the office equipment magazines and then ensure a thorough demonstration of each one before reaching a decision. It is all too easy to be persuaded by the first salesman who happens to catch your ear.

Another recent process which is rapidly finding favour, especially for the reproduction of whole books, is Xerography (literally 'dry writing'), an electrostatic method of copying printed originals. It is not yet really suitable for use in office or library, and material has to be sent to one of the firms handling the process; advertising material from one such - Micro Methods Ltd., - has been distributed with earlier issues of this Bulletin. The process opens up promising possibilities for the reprinting of out-of-print works.

A selection of useful readings is given below for the benefit of readers who wish to pursue the matter.

R.J. Hoy

- Ballou (H.W.): Photography and the library. Library trends, vol. 5(ii), Oct. 1956, pp. 265-293.
(A very sound survey.)
- Burkett (J.): Microrecording in libraries. (L.A. pamphlet no. 17.) Library Association, 1957.
- Ilford, Ltd.: Document copying with Ilford materials.
Latest ed.
- Mason (D.): A primer of non-book materials. Assoc. of Assistant Librarians, 1958.
- Rider (F.): The scholar and the future of the research library.
New York, 1944.
- Treasury (O. & M.Division): Machines and appliances in government offices. Latest ed.
- Verry (H.R.): Document copying and reproduction processes.
Fountain Press, 1958.
- Webb (T.): Microcopying machines. Library quarterly, vol. 25(i), Jan. 1955, pp. 111-124. (A very good summary.)

Father Hugh. Nineteenth century pamphlets at Pusey House.
 An introduction for the prospective user.
 Faith Press, 1961.

"Over the past fifty or sixty years Pusey House, Oxford, has gradually come into possession of some twenty-four thousand pamphlets from the nineteenth century. The purpose of the following monograph is to show how they have been indexed so as to be an easily-worked source of material for the student". These opening words sum up the aim of this publication, a most pleasingly-produced hard-cover pamphlet. It goes on to explain that in addition to the pamphlets there are two other collections of material at Pusey House - Ms. letters and periodicals. "The letters and pamphlets naturally support each other; while the periodical, after running alongside the pamphlet for some time, eventually displaces it as a medium for controversy".

In order to make the material conveniently available to students the pamphlets and mss. have been brought together in a single room allotted to them alone. The pamphlets are arranged on open shelves, either in sets of volumes as their original collectors assembled them and had them bound; or, where loose, are stored in pamphlet boxes, in order of date of publication.

The sub-collections have been preserved as nearly as possible as the original collectors arranged them. These sub-collections are listed as follows - (i) G.A. Denison, (ii) William Ince, Tom Keble, R. Jenkyns, (iii) R.W. Church, (iv) W. Hayward Cox, (v) Charles Lindley Wood, Second Viscount Halifax, (vi) E.M. Ingram, (vii) George Cowell, H.L. Rumsey, J.B. Mozley, (viii) A.J. Stephens, Q.C., (ix) Arthur Brinckman. These complete the sets of bound volumes except for some 3,500 pamphlets which came mostly from Church House Library, the English Church Union Library, as well as others. The 4,000 boxed pamphlets seem to have come from a wide range of sources, but mostly from E.B. Pusey, W.J. Copeland, William Bright, and W. Inge.

"The main index system is fourfold and consists of an index of authors, index of titles, a complete handlist of titles, and a subject index"; there are some subsidiary indexes also and the beginning of a reference collection containing works often referred to in the pamphlets. The indexes and reference stock interlock in a number of ways which enable the student to isolate his own interest; various angles of approach are rendered possible by the indexes.

Because of the inherent diversity in the material, it was necessary to identify and locate each separate pamphlet, and so the first thing to be done was to number each pamphlet

individually, beginning with the bound volumes, which contain nos. 1-14280 odd. The unbound (boxed) pamphlets were numbered from 70,001 to 74,260 odd. The purpose of these two sets of numbers was to permit the addition of further collections as received. Each volume or box is numbered also, and the information provided on the spine includes volume or box-number, the numbers of the first and last pamphlets therein, and finally the years within which the pamphlets fall.

The first index is of titles, on 16,000 cards, which are arranged alphabetically according to the title as typed on the card. Each card carries the number of the pamphlet. The second index is of authors, also on cards; on the front of each appear the numbers of the pamphlets of which the individual in question is author or sponsor; on the back appear the numbers of pamphlets addressed to the author or which mention him in the title. One result of this is that in the case of persons involved in a particular controversy, e.g. Colenso, the details on the front and back of the card will provide a sort of index to that controversy. The index of authors is divided into - (a) General; (b) Pseudonyms and Antonyms; (c) Corporate bodies; (d) Journals and periodicals.

The third index - that of subjects - comprises some 300 loose-leaf folios, each allotted to one of the chosen headings. These are not claimed to be exhaustive and are to be used as pointers indicating the appropriate quantity of material and its location. As with the author index only the serial numbers are quoted, and it is necessary either to examine the hand list or the item itself to ascertain full details. "Certain pamphlets have knowingly not been fully indexed, either for lack of time to read them or for lack of knowledge on the part of the cataloguer. But so that others can see at a glance what has not been dealt with, the unindexed have been entered under the general heading 'Limbo'. There they must lie until some scholar comes to redeem them to a more useful existence. Because of their wide reference, most bishops' and archdeacons' charges are in Limbo..."

The fourth index is the heart of the system and is the Hand List, comprising 7 large ledger-type volumes into which have been entered in strict numerical order as full details of each pamphlet as possible.

There are 5 subsidiary indexes - News cuttings; Annotations; ms. letters and marginalia; bishops' and archdeacons' charges; Handlist of authors; and a Contents list within each volume.

The remainder of the text of this publication is devoted to explaining the working of the indexes and the possible uses of the pamphlet collection. There follow -
 (i) Subject index headings (with no. of entries) (pp.27-30);
 (ii) Authors index, divided into (a) Individuals; (b) Anonyms and Pseudonyms; (c) Corporate bodies; (d) authors of marginalia and ms. material within the pamphlet collection;
 (e) Periodicals, pp. 31-98.

R. J. H.

The following items have been received and passed to the Hon. Librarian, Miss M.E. Edmondston.

Beverley (J.A.) A history of the Communism Token, by James Andrew Beverley; and, The story of the formation of the Token collection located at the Austin Presbyterian Theological Seminar Library. Related by Oliver Keith Rumbel. Austin, Texas, 1961.

Chetana: a periodical devoted to enlightenment. Vol. VI, no. 5, May, 1961. The Buddhist Vaishaka Special Number.

The International Buddhist news forums, pub. by the World Fellowship of Buddhists World Centre, Rangoon, Vol. 1, nos. 3 and 4. March and April, 1961.

Mitteilungsblatt der Arbeitsgemeinschaft kath. theol. Bibliotheken. Jg. 8, Heft. 2, 1960/61

Uncommon clay; the Bible Society's popular report, 1961.

